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well. The dance element was probably greatly developed, but at least one of Lope's interludes concludes with a dance, and as is well known only a part of his work has been preserved. Again, in the use of prose, Lope's example was followed. Cervantes wrote two of his interludes in verse, but there was a precedent for this in Lope de Rueda's *Farsa del Sordo*,<sup>13</sup> which is a kind of interlude.

As dances form such an important part of some of Cervantes' *entremeses*, it is worth while dwelling upon some of his remarks on the subject. In *La gran sultana*<sup>14</sup> he ascribes to a certain Alonso Martínez the invention of

"aquesos bailes  
Que entretienen y alegran juntamente  
Más que entretiene un entremés de hambriento,  
Ladrón ó apaleado."<sup>15</sup>

Cervantes reference to three favorite characters of the interludes is not exhaustive. That our author realized that the dance was part and parcel of the interlude is seen in a passage of his play, *La entretenida*, written about the same time as the *entremeses*.<sup>16</sup>

*Marcela.* Mira Cristina, que sea  
El baile y el entremés,  
Discreto, alegre y cortés,  
Sin que haya en él cosa fea.

*Cristina.* Hanle compuesto Torrente  
y Muñoz, y es la maraña  
Casi en mitad de Ocaña  
Que es un poeta valiente.  
El baile, te sé decir  
Que llegará á lo posible  
En ser dócil y apacible,  
Pues tiene que ver y oír ;  
Que ha de ser baile cantado,  
Al modo y uso moderno ;  
Tiene de lo grave y tierno,  
De lo meliflúo y flautado.  
Es lacayuno y pajil  
El entremés, y me admira  
De verla una tira mira  
Que tiene de fregonil.

<sup>13</sup> Lope de Vega and Benavente wrote their interludes in prose, the accepted medium. See also Rouanet, *Les intermèdes espagnols*, 1897, *passim*.

<sup>14</sup> *Teatro completo (Biblioteca clásica)*, 1896, p. 392.

<sup>15</sup> Cf. "Como los entremeses solían acabar por la mayor parte en palos," in ed. 1864, VIII, p. 251.

<sup>16</sup> Volume III, p. 176.

The parties then leave for a rehearsal ; later the dance is given but without the interlude.

(To be continued.)

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## FELGEROLE.

The word *felgerole*, *polipodium*, noted by Manitius, "Angelsächsische Glossen in Dresdener Handschriften," *Anglia*, xxiv, pp. 432, 433, is there left unexplained. The reference to an article by R. Fuchs, *Archiv f. latein. Lexicogr.*, x, 354, may have implied such an explanation, but the Romance origin of the word, if there stated, might have been given, thus sparing the curious a fruitless search for a Germanic source for *felgerole*. Indeed, the separation of the word at the end of the line, *felge-rothe*, p. 433, l. 5, indicates that the Romance origin of the word has not been offered.

Two variants in *felgerotha*, *felgerothe*, seem to complicate the problem. At first glance the word looks as if it might be a Germanic or Celtic compound, and if a compound the chances are that it would be of Germanic or Celtic origin, preferably Celtic, 'auf französischen boden.' I can, however, find no word corresponding to the first element, *felge*, in either stock. The supposition remains that the word is single, the *-ole*, *-othe* ending having been added by analogy with other words for the same thing.

Among other words for polypody are the OE. *eoforfearn*, the L. *radiolus*, *filix* (*arboratica*, *quercina*), *fibicula*, *herba radioli*, the It. *felcequercina*, and finally the Fr. *fougère*. A mid-form for Fr. *fougère* in *\*felger-* may be assumed ; indeed, nothing short of this satisfies both phonology and meaning. The ending of *felgerole*, *-othe*, then offers less difficulty : analogy with *\*radiole* (< *radiolum*) and with *\*polipode* (< *polipodium*), cf. English *polipody*, both older words for the same thing, would explain the presence and the form of the ending.

It should be noted that OE. *eoforfearn* (ME. *everfern*) given in the Durham Gloss for *polipo-*

dium, and rendering *herba radiola* in the OE. version of the *Herbarium Apuleii* (Cockayne's *Leechdoms*, I, p. 34) is not expressly connected with the oak; but allusions to the oak are surprisingly rare in the *Leechdoms*. The Saxon version is almost literal in its rendering of the *Herbarium*, c. lxxxv, where the oak-polipody is not mentioned. Everfern grows 'on stanigum stouum' (lapiditis) and 'on ealdum hus' (parietis). The *Læce Boc* is indefinite: 'bruce gleden and eforfearnes uppe on treowe,' II, p. 130. Still the references in the Glossary to *Leechdoms*, II, s. eforfearn, leave little doubt that everfern, *filix quercina*, *radiolus* and *polipody* of the oak are the same.

Everfern is not behind the other Saxon simples in the variety of its virtues. It is good for headaches, *Herb.*, lxxxv; for cough, *Læce Boc*, I, xv, 2; *Laenunga*, 112; for pain in the heart, *L. B.*, I, xvii, 3, and cf. lxiii, 'for the phrenzied' (*wip weden heorte*); for a wound-salve, *L. B.*, I, xxxviii, 10; for a burn, *L. B.*, I, lx, 4; for lung disease, *L. B.*, 2, li, 3, 4; for 'uhshte,' *Laen.*, 18; for pocks and skin eruptions in sheep, *Laen.*, 81; for falling out of the hair, *L. B.*, lxxxvii; for palsy, *L. B.*, I, lix; for swelling of the neck, *L. B.*, I, xii. Not the least of its virtues lay in the under parts: *eforfearn neoðeweard*, *Laen.*, 81; 'Eft niopeweard eforfearn zybrifan,' *L. B.*, I, xvii, 3. Remembering the description of the plant in the *Herbarium*, 'heo hæfð on æghwylcum leafe twa endebyrðnyssa sæggera pricena and þa scinað swa gold,' one may suggest that this may have been the *aureus ramus* of the *Aeneid*, 6, 136 ff.; 201 ff. Professor Frazer's references to fern-seed, to St. John's oil, imply characteristics of the oak-polipody, rather than of the mistletoe.<sup>1</sup>

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<sup>1</sup> *The Golden Bough*, II, p. 363 f. I have no critical apparatus for Vergil, and am quite in the dark regarding comment on the lines. One should consult such references as are given in Gröber, *Grundriss*, II, 1, pp. 249, 258, 260, but these are out of my reach. I regret that I have only the first part of Berberich's dissertation on the M. E. version of the *Herbarium*, Heidelberg, 1900. Dr. Berberich there shows the difficulties of the scribes with the older Saxon characters, difficulties also apparent in Manitius's text of the Dresden glosses, corrected by Holt-hausen, *Anglia*, xxv, 387 f.

## SPANISH BIBLIOGRAPHY.

*Bibliografía Madrileña ó Descripción de las Obras impresas en Madrid*, por el Presbítero Don CRISTÓBAL PÉREZ PASTOR, Doctor en Ciencias. Obra premiada por la Biblioteca Nacional en el concurso publico de 1893, é impresa á expensas del Estado. Parte Segunda (1601-1620), Madrid, 1906.

*Bibliografía Madrileña*, etc. Parte Tercera (1621-1625), Madrid, 1907.

While the significance of Dr. Pérez Pastor's *Bibliografía Madrileña* was at once recognized, on the appearance of the first volume in 1891, these two parts, which now follow one another in rapid succession, after a lapse of nearly fifteen years, are of far greater importance. So fruitful have been the researches of this distinguished and tireless scholar that the student of Spanish literature always looks forward with eager expectation to a new volume from his pen, knowing that something hitherto entirely unknown is sure to be revealed to him. While these volumes, as their titles indicate, are mainly bibliographical in character, they contain numerous biographical documents of the first importance, which have been discovered by the author in the course of his laborious investigations. A few examples will give some idea of the value of Dr. Pérez Pastor's work. We begin with volume II:

No. 890 is a description of the first edition of the *Viaje entretenido* of Agustin de Rojas, published in 1603. In the preliminary pages and elsewhere in the course of this work, Rojas gives us a number of curious details concerning his life. To these the work before us adds the *Partida de bautismo* of Rojas, which is as follows:

"En dos de Setiembre (1572) se bautizó Agustín, hijo de Diego de Villadiego y Luisa de Rojas, vizcaina; fueron padrinos Luis Ferrer y Francisco Escoto, casados y estante en esta Corte.—El Licenciado Burguete. (Archivo parroquial de San Martín)."

We also learn from a Document here printed, dated at Valladolid, July 8, 1603, that Rojas, who had procured the privilege of printing and selling his *Viaje entretenido* for the period of ten years, disposed of this privilege to Francisco de